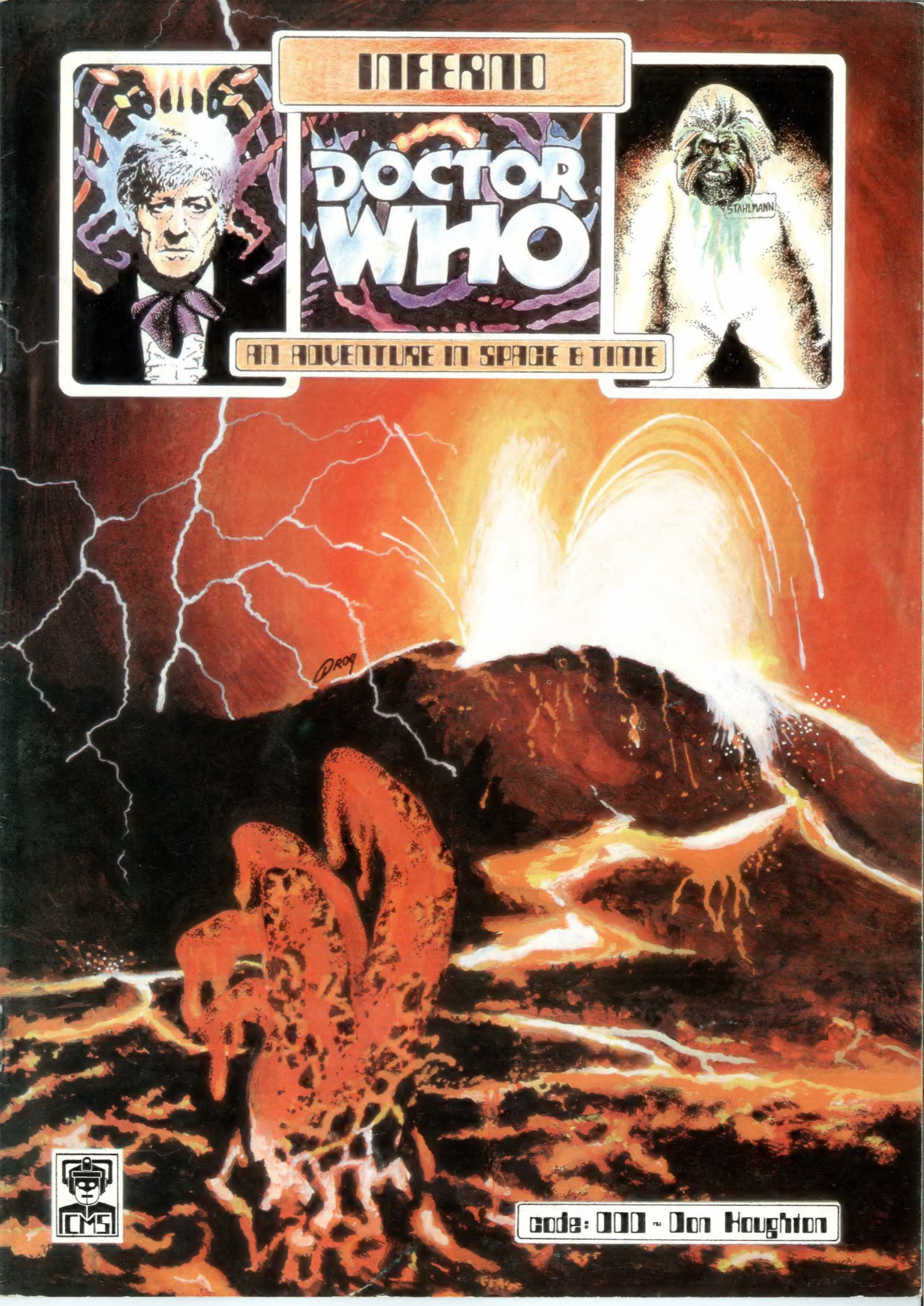
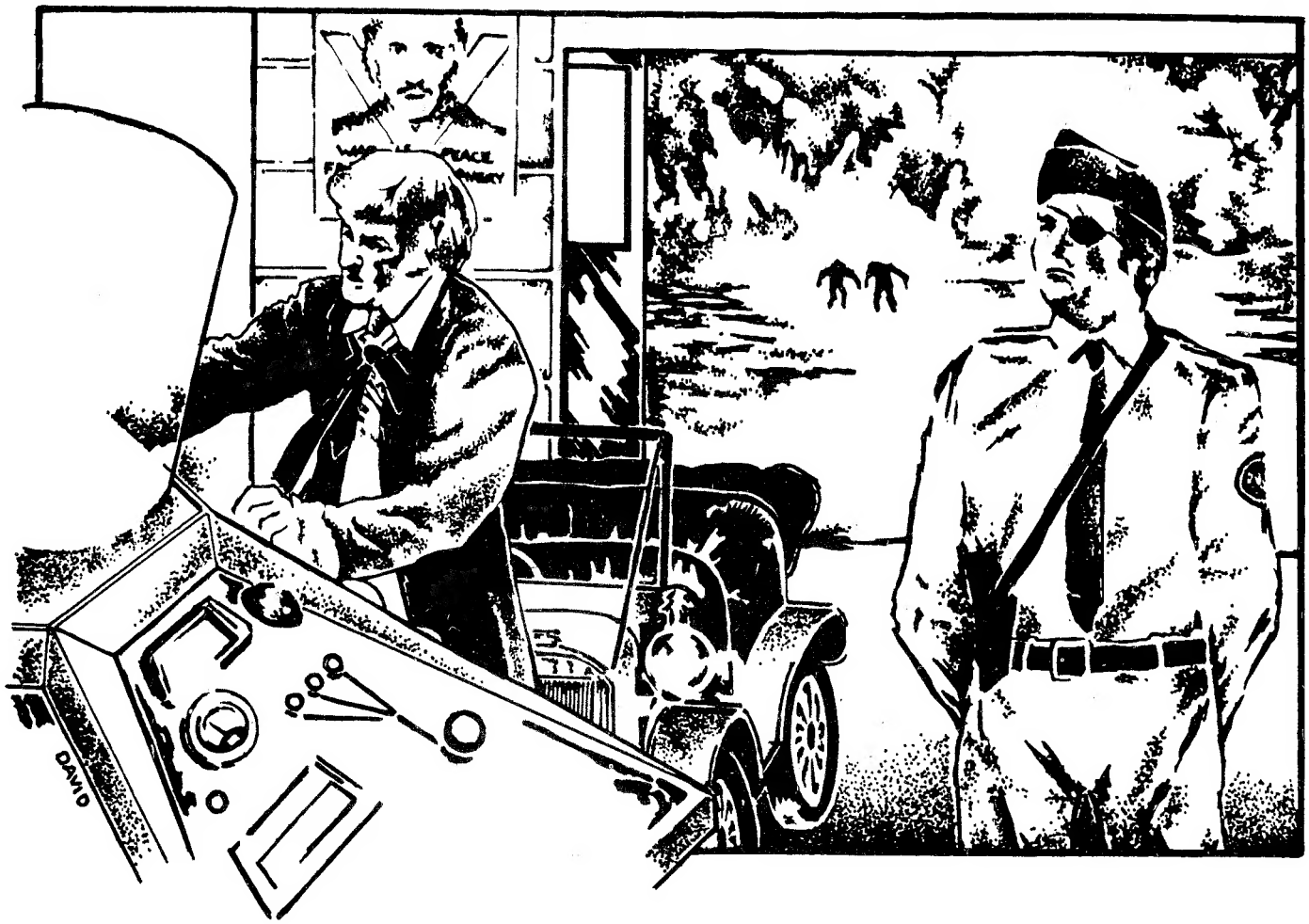

INFERNO
DOCTOR WHO
AN ADVENTURE IN SPACE & TIME
STAHLMANN
DROG
CMS
code: DOO ~ Don Houghton



The Doctor and Liz are conducting experiments on the TARDIS console, transplanted from its Police Box shell to a shed on the site of a major new energy-producing scheme nicknamed Project 'Inferno'. Although UNIT are present to provide security cover, the project is headed by Professor Stahlman who, despite the pleas of Executive Director Sir Keith Gold, is ignoring all safety margins to speed up work at the drill-head. The project's aim is to tap a new energy source - Stahlman's Gas - deep within the Earth's crust. Things begin to go wrong when a technician, Slocum, touches a green substance which oozes from a drill-head pipe and rapidly becomes psychopathic.

A further experiment with the TARDIS console hurls the Doctor sideways through time, and Liz is only just able to bring him back. Slocum, now mutating into a primordial beast, has attacked the control room of the complex's nuclear reactor and caused a power surge. He is finally killed by the Brigadier and his men, and the Doctor is able to lower the power levels. However, as the Doctor and Stahlman argue fiercely about the misuse of the project's computer, Stahlman refuses to supply any further power for the Time Lord's experiments. Shortly afterwards the Doctor encounters UNIT's Private Wyatt - he, along with another man, has been infected by Slocum's touch and is likewise mutating. After a fight atop a storage tank, however, Wyatt plunges to his death.

Determined to continue his experiments, the Doctor secretly reconnects the power to his hut. During the test, however, Stahlman - who, unbeknown to the others, has also been infected by the green liquid - breaks the connection. The Doctor, his console and his car, Bessie, vanish.

The Time Lord awakens to find himself trapped in a 'parallel' Earth. He is shot at by Platoon Under-Leader Benton, forced once again to fight the crazed soldier Wyatt and finally captured by Section-Leader Elizabeth Shaw. He is interrogated by Brigade-Leader Lethbridge-Stewart, who looks identical to the Brigadier except for a livid scar on his cheek and an eye-patch, and learns that the England of this world is under the rule of a military dictatorship. He also discovers that events here are a few hours ahead of those on the world he left, and that Stahlmann's penetration of the planet's crust is imminent. Escaping to the command centre, the Doctor attempts to repair the sabotaged computer, but is too late. The complex is rocked by an explosion as the countdown reaches penetration zero. Oilman turned drilling expert Greg Sutton tries to flood the drill-head with coolant, but is attacked by the infected Stahlmann. The Doctor is able to drag Sutton away as the heat-shields are lowered, and he informs those assembled that the world will be destroyed by the forces now being unleashed. He convinces the Brigade-Leader that he can save his 'other' world if he can restore power to the TARDIS console and make the return journey. The Leader agrees to help, seeing this as his only chance of escaping the approaching disaster.

As the heat-shields are raised again Stahlmann and those technicians trapped with him begin to emerge, all now transformed into hideous creatures akin to werewolves. Benton distracts them long enough for the others to escape to a nearby office, but is also transformed by Stahlmann's touch. The Doctor realises that the hotter it becomes the faster the transformation will occur, and they must escape before the creatures break in. The mutated humans attack, but are held at bay by the use of fire extinguishers, enabling the Doctor and his party to escape.

Stahlmann's assistant Petra Williams finally manages to restore power to the hut containing the TARDIS console, where the Doctor's group congregates. Explosions rock the ground as the whole area begins to turn into a gigantic volcano. As the power levels rise, the Brigade-Leader tries to force the Doctor to take him along, but Liz shoots Lethbridge-Stewart down as a wall of lava rushes towards the hut.

Back in the 'normal' world, Liz finds the Doctor unconscious in the hut. By now Stahlman has increased the drilling rate far above the safety limit, ignoring all protests. The Doctor insists that Stahlman is infected and must be stopped, but the Brigadier believes the Time Lord to be delirious and has him arrested instead.

Stahlman orders everyone to leave the drill-head as the infection takes him over completely. Smearing more of the green fluid onto himself, he transforms into one of the hideous creatures. However, the Doctor, having escaped from his guards, kills Stahlman with a fire extinguisher and is finally able to shut down the drilling.

278. 3 F (5F, 3F, 4G) /B3, A2/
L/A BCU LIZ

1. INT. BRIGADIERS OFFICE. LIGHTING DARK

(THE DOCTOR SITS IN A CHAIR BEFORE THE BRIGADIERS DESK. A LAMP ON THE DESK SHINES FULL IN HIS FACE. THE SGT. HOLDS THE DOCTOR DOWN IN THE CHAIR, WITH ONE HAND, TWISTING THE DOCTORS HEAD TO FACE THE GLARE WITH THE OTHERS.

LIZ AND THE BRIGADIER STAND BEHIND THE LIGHT FIRING QUESTIONS AT HIM)

279. 5 F L/A BCU BRIG — LIZ: Name./

280. 3 F a/b — BRIGADIER: Who sent you here? /

281. 5 F a/b — LIZ: Did you come to commit sabotage?/

282. 3 F a/b — BRIGADIER: Name? /

283. 5 F a/b — LIZ: What organisation employs you? /

284. 3 F a/b — BRIGADIER: When did you first become a traitor? /

285. 5 F a/b — LIZ: How did you get into the Complex?/

286. 3 F a/b — BRIGADIER: Who helped you? Was it Sutton? /

287. 4 G H/A BCU DOCTOR — LIZ: Name? Tell us your name? Answer! /
Head is jerked by hair into shot

(THE DOCTOR SPEAKS WITH DIFFICULTY, SCREWING HIS EYES UP AGAINST THE LIGHT)

DOCTOR: You're wasting your time you know. I can put up with agreat deal of this childishness.

BRIGADIER: This is only the beginning.

LIZ: There are other methods.

288. 5 F L/A GROUP with DOCTOR f/g Fav. LIZ/BRIG — DOCTOR: I'm sure there are. But they won't do you any good./

(4 next)

(on 5)

BRIGADIER: You'll talk. Eventually.

LIZ: Everybody talks.

DOCTOR: You can't make me tell you information that doesn't exist.

BRIGADIER: The information must exist. And you will tell us.

LIZ: Name?

BRIGADIER: Who sent you here?

LIZ: Which of our enemies do you work for?

289. 4 G H/A CU DOCTOR — BRIGADIER: Who are your associates? /

DOCTOR: (WITH DIFFICULTY) I cam here alone by accident ... Tardis console slipped me sideways in time .../

290. 3 F MCU LIZ PAN her to C2-s with BRIG — LIZ: Shall we proceed to stage two interrogation. He's just babbling.

BRIGADIER: He's a tough one. He might die before he talks.

LIZ: We'd better let him get his strength back./

291. 4 G L/A CS DOCTOR as he rises ZOOM OUT to GROUP

(SUDDENLY THE TONE OF MACHINERY INCREASES IN PITCH. THE DOCTOR LEAPS UP)

DOCTOR: Stahlman! He's accelerated the drilling ..

(SGT. SHOVES DOCTOR INTO HIS CHAIR. THEY SHINE THE LIGHT ON HIM.)

BRIGADIER: All right. We'll start again shall we?

2nd light switched on/

(5 next)

(on 4)

LIZ: Who sent you here?

BRIGADIER: Why did you come? /Room light switch Q

(STAHLMAN ENTERS)

STAHLMAN: What progress have you made?

BRIGADIER: As you can see Director ... he is being interrogated, and we are proceeding according to plan.

DOCTOR: I see you are wearing gloves, Professor, may we know why?

STAHLMAN: (TO BRIG) You are allowing the prisoner to be impertinent.

DOCTOR: Brigade Leader. Ask him to take them off. I think you'll find it very interesting./

292. 5 F CU BRIG

293. 3 F CU STAHLMAN — BRIGADIER: Director?/

TILT DOWN to CU GLOVES Sue GLOVE taken off — STAHLMAN: They say a madman should be humoured.

(HE DRAWS BACK THE COTTON GLOVES ON HIS LEFT HAND. WE SEE THAT IT IS BANDAGED)

294. 5 F (rise) CS DOCTOR He rises into 4-s STAHLMAN f/g L LIZ/BRIG b/g centre DOCTOR f/g R

DOCTOR: Why the bandages?

STAHLMAN: I scorched my hand.

DOCTOR: Some of the substance touched you, didn't it? Just a little, but it was enough to infect you.

BENTON enters PULLS DOCTOR out L Hold 3-s STAH/LIZ/BRIG

BRIGADIER: All right, that's enough! Benton - take him away. Down to the security cells.

(SGT. GRABS THE DOCTOR AND LEADS HIM AWAY)

295. 3 F Deep 2-s DOC/SGT. b/g L STAH. f/g R

(5 next)

(on 3)

DOCTOR: Stahlman, you've got to listen to me. You're very ill, you've been infected.

(BUT THE SERGEANT DRAGS THE DOCTOR AWAY)

296. 5 F CM2-s BRIG/LIZ — STAHLMAN: Take him away! /

BRIG: (TO LIZ) You had better supervise the transfer of the prisoner to the [illegible] security cells.

LIZ: (PUZZLED) Very well, Leader.

BRIG: At once, if you please.

LIZ: Yes Leader.

(BENJAMIN AND IS BEING DRAGGED AWAY OUT, LIZ HURRIES OUT)

As LIZ exits L bring BRIG d/s to CM2-s with STAHL. L Keep 2-s as STAH. X's R then as he X L TIGHTEN on BRIG to lose STAHLMAN

STAHLMAN: (TO STAHLMAN) You are taking a great deal of interest in this prisoner, Director.

STAHLMAN: The Security of this project -

BRIG: (INTERRUPTING) Is my responsibility.

STAHLMAN: Since you have allowed this man to enter the complex and roam about at will -

BRIG: The man was caught! He is no longer a danger to us. But the people who sent him - how and why he came here - this information is vital!/

297. 3 F CM2-s fav. STAH. BRIG f/g R

STAHLMAN: Then I suggest you make him talk Brigadier - and do it quickly. Before this day is over - I want him liquidated!/

298. 5 F BCU BRIG annoyed

299. 2 J MCS PETRA at dials /C4

8. CENTRAL CONTROL.

(break next)

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STORY REVIEW

Geraint Jones

If someone had told me before 'Inferno' began that the story was to consist of seven episodes with the main theme being the destruction of the Earth, it is possible that I might not even have bothered to sit through it. Not only because 'the end of the Earth', as a theme, had been done to death in science fiction (and not least in 'Doctor Who'), but also because to stretch such a theme over yet another seven part story would have seemed just too much.

Fortunately I did tune in, and, as it turned out, 'Inferno' not only came up with a very novel way of dealing with the concept of global destruction but, unlike the story which immediately preceded it, it also managed successfully to maintain its momentum over all seven episodes.

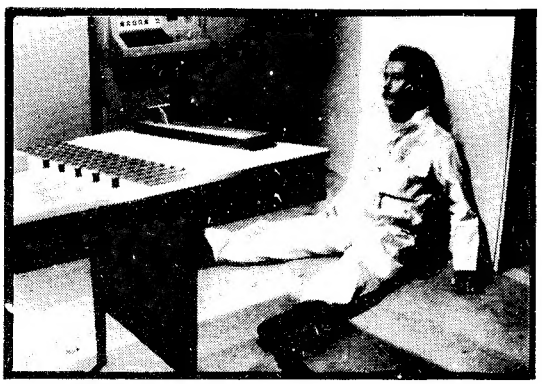
If God created the Earth in seven days, it was apparent from this story that it would take man considerably less time to blow it to bits! And the threat of armageddon lay deep within the Earth itself - in fact, at its very centre. Due to man's insatiable greed for more energy, an attempt was being made to tap a new source within the Earth's crust. However, we ignore the laws of physics at our peril - for every action there is a reaction. As the robot drill borrows deeper and deeper into the ground, gigantic forces are destined to be unleashed upon the planet's surface. As the character Greg Sutton says in episode one, such unprecedented action could wake the very devil himself...

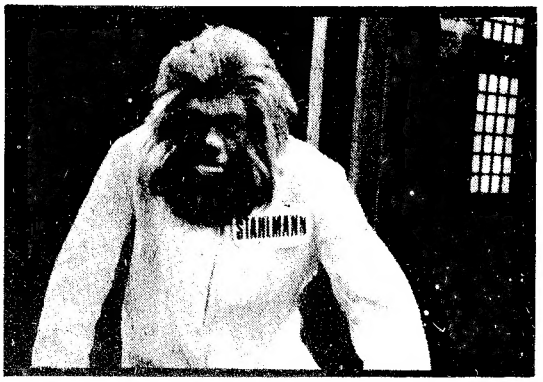
A combination of excellent scripting and fine direction resulted in a gradual build up of tension and excitement as the story progressed, until by the end of the penultimate episode it had reached almost unbearable proportions. A sense of impending doom pervaded throughout, strengthened by the strangely hypnotic noise of the drilling equipment heard over all scenes set in the command complex. The impression was also given of a steady increase in temperature as the countdown continued to penetration of the Earth's crust, and as if to emphasise the point each episode opened with a special credits sequence (see page "54-11") showing volcanic eruptions and land being engulfed by lava. Something which never actually happened to 'our' Earth in the story, but the very thought of such an occurence served to make the whole thing that much more frightening. There can surely be few more painful or lingering deaths than being burnt, either by intense heat or by flames and lava...

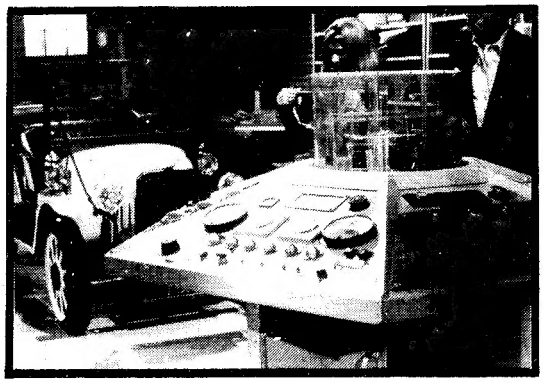
The story opened on a much jollier note with the Doctor driving into the complex in 'Bessie' singing 'La Donna e Mobile' - rather tunelessly. Once inside, however, there was little for him to sing about! From the word go, tempers flared between the Time Lord and Professor Stahlman, the Director of the project. This clash of personalities with figures of authority had by now become a predictable element in the Pertwee stories (as had the similar, albeit rather more subtle, confrontations of the Troughton period). These situations did however give the writers a marvellous opportunity to pen some dramatic and humorous dialogue, and Don Houghton, contributing his first script for the show, certainly capitalised on this opportunity. Such scenes as those in the first episode in which the Doctor acidly asks Stahlman if his liver is playing him up were a pure delight.

In fact, characterisation was arguably the most important aspect of this multi-faceted story. Stahlman, although not downright evil, was definitely downright dislikeable! One of the rudest characters ever to grace the series, he maintained a very sour disposition from beginning to end, hardly smiling once. At times, however, he did appear rather one dimensional. It seemed that his sole purpose in life was to be the first to reach the Earth's core and tap the new energy source. Not so much a desire to win power for himself, but certainly to gain all the credit for the work done - hence the name of the new discovery, Stahlman's Gas. It would perhaps have been nice if he had been written more as a misguided figure, who possibly genuinely wanted simply to solve the Earth's energy problems and would not have allowed anyone or anything to stand in his way.

Greg Sutton, played by Derek Newark who was last seen in 'Doctor Who' as a caveman in the very first story ('The Tribe of Gum' (Serial "A")), also did his fair share of shouting. His, however, was a much more likeable character. He and Petra Williams even provided an element of romantic interest - albeit in a very watered down form! Such were Greg's feelings for Petra that he chose to stay with her as the drilling continued, even though he was convinced that the whole complex would be destroyed.







For better or for worse, a staple ingredient of most 'Doctor Who' stories is a monster. In the case of 'Inferno', I did feel that it was for the worse. The miraculous metamorphosing of humans into hairy, screeching beasts seemed to me to be quite superfluous to the main story, and the problem was compounded by the fact that the make-up used was not as effective as it might have been (the only flaw in an otherwise superb production which would have done many a feature film proud). Many questions were left unanswered with regard to these creatures (they were not even named in the story, although they were referred to as Primords in the closing credits and the 'Radio Times'). Just what was the green slime which spluttered to the surface as the drill pursued its fateful course? How and why did it affect the metabolism of human beings? The Doctor's explanation of the process as a retrogression of the body was about all we were able to glean. The whole idea of the Primords seemed almost to have been added as an afterthought, because it was 'safe' to include a monster.

One element of the story which certainly was grafted on to Don Houghton's original concept was that of the parallel Earth (see page "54-09"). But it sometimes happens in television that something which is introduced in this way, perhaps as 'padding', can eventually turn out to be the best part. And for me, the Doctor's trip to the alternative Earth was one of the most memorable parts of any 'Doctor Who' story to date. Here was a unique opportunity for the regular characters to be parodied and presented in a different way, and only once did I feel that it had been taken over the top. And as far as the story itself was concerned, this was the main factor which helped to intensify the feeling of doom fast approaching 'our' world.

The politics of the parallel England were of course straight out of the pages of Orwell's '1984' and other works of that genre. As soon as the Doctor recovered from the journey he was faced with such slogans as 'Unity is Strength'. Then things really warmed up when he came across Section-Leader Shaw and the Brigade-Leader (complete with eye patch and minus moustache!). The Doctor's incredulous reactions were a joy to behold, especially when the Brigade-Leader first turned round on his swing chair to face the Time Lord. To play the same character in two such different ways cannot have been easy. As far as Caroline John was concerned this was perhaps something of a god-send - it is a little ironic that her character was arguably at its most interesting on the alternative Earth. As a member of the Republican Security Forces (RSF), Section-Leader Shaw at first appeared to be a cold, calculating, 'by the book' woman. As the story progressed however, the character mellowed under the Doctor's influence and was eventually convinced that he wanted to help save the planet. A particularly good scene, in which one of the final barriers between them was broken down, was when the Doctor asked the Section-Leader if she had any interest in science. She admitted that she had once considered pursuing a scientific career. Liz and her counterpart had more in common than at first met the eye...

The Brigade-Leader, on the other hand, had very few redeeming qualities. Whereas the Brigadier could sometimes be pompous and commandeering, his alter-ego was little else! I did feel that he went a little over the top towards the end of the sixth episode, but then, faced with an inevitable and painful death, wouldn't most people crack up in much the same way?

One other element which might have made the story even more interesting than it already was would have been a parallel Doctor. I suppose this was ruled out by the plot device that no character could meet his or her alter-ego without causing a cosmic disaster - but I'm sure that a clash of two Doctors would have been almost as colourful and spectacular as exploding universes! As it was, the 'real' Doctor as played by Jon Pertwee was at his best yet in this story. For the first time, the viewer really felt his anguish and frustration at being exiled. Armed with only the TARDIS console (and what a state it was in!) it seemed he would try anything to regain his freedom. As he said to Liz, he was now a 'shipwrecked mariner'. Indeed, the story ends with the Time Lord making an abortive attempt to escape - which takes him no further than the nearest rubbish dump (see page "54-12").

All in all, then, the seventh season drew to its conclusion on a very high note indeed with a story which was surely one of the very best in the history of the series to date. Would future seasons be able to maintain the same high standards? Only time would tell.

SPACE & TIME

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SPACE & TIME

THE GOOD, THE BAD AND THE UGLY

Trevor Wayne

I can clearly recall watching one of the later episodes of 'Inferno' in the home of some family friends. Intently following the story, I was somewhat surprised when the appearance of a Primord (as they were billed in the 'Radio Times') was greeted by loud guffaws of laughter from my companions. However, the next shot of the creature had me laughing too; the spell had been broken and I was able to see, not the fearful transformation of a man into a brute beast, but a distinctly comical-looking figure with over-abundant hair and a black nose, disconcertingly similar to the Ben Gunn-like figure who used to stagger up to the camera and gasp "It's..." at the start of the early 'Monty Python's Flying Circus' programmes. It is difficult to imagine any make-up being able fully to match the horror of a once-rational man being completely subverted, both bodily and mentally, into a savage animal, and the production team had to ensure that they were not going to terrify their younger viewers. That notwithstanding, the final appearance of the 'primords' was nowhere near as effective as during the earlier stages when they were still recognisable individuals, maddened and partly regressed to an animal state.

The transformation of humans into Primords owes rather less to the cinema's many versions of 'The Strange Case of Dr. Jekyll and Mr. Hyde' than to the even more numerous 'Werewolf' films. However, this is only one aspect of the central theme of 'Inferno', which does indeed mirror that of Stevenson's famous story: the dual nature of man. Arguably the most fascinating aspect of this serial is the parallel world into which the Doctor finds himself thrust after a mysterious 'sideways' shift in time by the TARDIS console - an idea which apparently was not even included in Don Houghton's original storyline (see page "54-09"). Here we are presented with some disturbing 'might-have-beens'. The Britain of this world is a republic, the Royal family have been executed and some form of dictatorial government established. The sort of regime we could have expected if Hitler had won the War. Familiar figures appear in unfamiliar guises. The Brigadier's alter ego, shorn of his moustache but sporting a long scar and eye patch, is a sadistic brute, the Commandant of a scientific labour camp. The thoroughly decent Benton is replaced by a thug (who is later transformed into a Primord). Most surprising and alarming of all, the warm, gentle and intelligent Liz Shaw is replaced by a sharp, uniformed security officer. It is interesting to speculate whether these figures are supposed to be the antitheses of their counterparts or whether they are meant to represent the dark aspects of the individuals' personalities. Lethbridge-Stewart and Benton are soldiers, defenders of their country and planet; but soldiers can also be aggressors. Liz Shaw did accept - albeit reluctantly - a position in the part-military UNIT organisation, but her doppleganger decided not to pursue scientific studies and chose instead to be a security officer; a safer occupation, perhaps, in that country where there are scientific labour camps. In the usual world of 'Doctor Who' stories the authorities are, despite the Doctor's cavalier moans about bureaucracy and the military, shown as a force for good. RSF, UNIT's counterpart organisation, is simply a paramilitary police force, an instrument of repression.

Curiously, there is little difference between the 'real' Stahlman and his parallel world equivalent (and the same can be said of Petra Williams and Greg Sutton). If the Doctor represents the spirit of scientific enquiry, then Stahlman represents the unacceptable face of rushed research and the egotism of scientific 'progress' without due care and attention to the consequences; indeed, the parallel world is destroyed entirely as a result of his project. Science, like human nature, has a dual aspect. The scientists who worked on the development of the atomic bomb in Britain and the USA carried out their research as part of the effort to defeat the Axis aggressors, but afterwards their work led directly to a situation of nuclear confrontation and a world with enough of these terrible weapons to destroy itself many times over. The sleep of reason brings forth monsters.

DIRECTING DISASTER

Gary Hopkins

Despite his new-found freedom as a freelance director, or perhaps because of it, Douglas Camfield was tempted back to the 'Doctor Who' office by the script of 'Inferno'. "I was keen to interest film producers in my work," he explained, "and this particular script promised all the epic proportions of a good disaster movie, maybe the show's first true disaster."

But 'Inferno' almost became a disaster in more senses than one. Only weeks after he became heavily involved with the production, during which time he was able to give the scripts "the once over" and begin filming for the exterior sequences, Douglas was taken ill and forced to abandon the project. "It might have been possible, even at that late stage, to bring in another director who wasn't already tied up with 'Doctor Who'. But this would have meant starting all over again, as few directors would be content with someone else's leftovers."

The problem was solved by Barry Letts, who had only recently swapped his director's chair for that of 'Doctor Who' producer. "Barry valiantly stepped in and took over 'Inferno', much to everyone's relief and admiration. There was still a lot of work to do on it, but he approached the task with the same professionalism he has always shown. More than that, although he finally did about eighty per cent of the work, he gave me all the credit. The show went out under my name."

Letts was limited to using the cast already assembled, as well as the version of the scripts already tailored, by the serial's original director. Many of Douglas Camfield's 'rep. company' - including Ian Fairbairn, Walter Randall and Douglas' actress wife Sheila Dunn - were retained for the production. However, Douglas still considered that the use of two directors on one show risked a marked difference in styles. "Barry was working against the clock to complete production on time, and against incredible pressure. To his credit he achieved that, but I can't pretend I liked everything about the result."

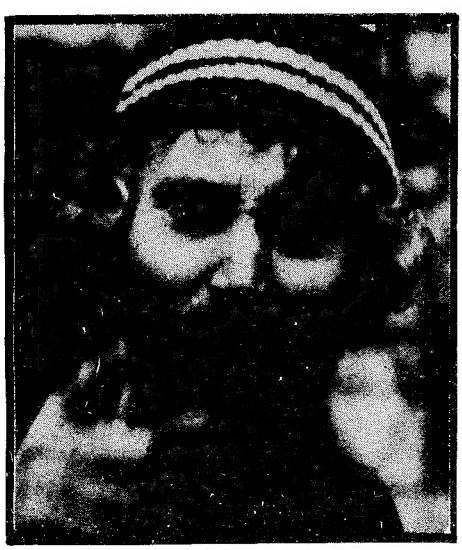
Douglas' strongest complaint about the treatment of 'Inferno' concerned a matter as apparently insignificant as the set-lighting, although he would sharply reinforce the importance of this aspect of production. "We're talking about the end of the world here. Armageddon! It has to be shown to be totally sinister and grim. I wanted darkness and shadows. My original plan was to direct 'Doctor Who's first nightmare, the sort of thing the Doctor would dream about during a bad night. We had volcanic eruptions beneath the U.K., and werewolves parading about the place. That sort of thing has to be frightening, and it can only be made frightening if we create the right atmosphere. We're back to Grimms' Fairy Tales. If it's lit too brightly, then the mood is watered down and the story loses a lot of its impact. And I felt that much of 'Inferno' was too bright."

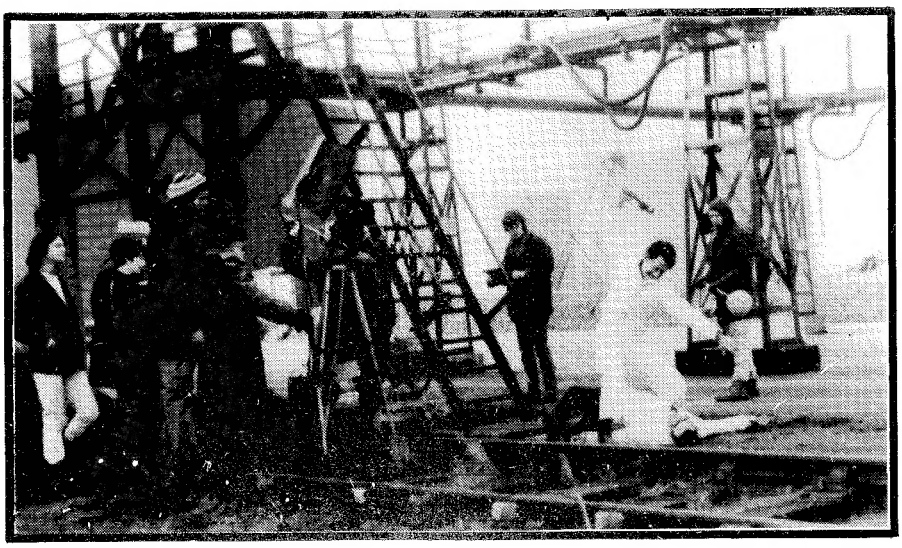
His other major complaint, aside from the 'prima donna' attitude of actor Olaf Pooley (who played the lead villain, Stahlman), concerned the werewolf-like Primords. "I wanted them to lurk in shadow as much as possible to build the tension. But the make-up for those guys was fairly basic, and didn't always look too good. In fact sometimes it just looked bloody silly. I would have tried to make the Primords more hideous, more bestial, dripping saliva and stuff, than they were. But I think Barry had the problem of treading the fine line between fantasy and out-and-out horror. He opted for fantasy. He was the producer, it was his story, so why not?"

'Inferno' seemed to herald what might easily have been the end of 'Doctor Who', as the Doctor fails to save the world to which he has grown very attached and succumbs to the forces of Nature. Douglas relished this prospect. "'Doctor Who' had been running for something like six or seven years by then, and it must have crossed a few minds at the BBC that it couldn't go on for much longer. Let's face it, if you've got to go, then do it in style! I don't know if 'Inferno' was ever intended to be the last 'Doctor Who', I think it was just coincidental it happened to be about the Apocalypse. But I was in at the very beginning of 'Doctor Who', and it would have been quite nice to be in at the very end as well." A point Douglas noted by remembering that actor Derek Newark had appeared in both productions.

One of the other reasons Douglas had expressed interest in handling 'Inferno' to begin with was that it allowed room to develop two of his favourite characters, the Brigadier and Sergeant Benton. "It was a nice idea to show the evil sides to these people, their alter egos, and we had lots of fun thinking up ways to make them obviously different. The Brigadier, if I remember right, sported a scar and an eye-patch. It made a change for Nick (Courtney) to do something new with the Brigadier, and I think he enjoyed it a lot. I was only disappointed that I couldn't be there for very long."

Douglas smiled philosophically and shrugged. "These things happen."





PRODUCTION OFFICE

Jeremy Bentham

Of all the directors Jon Pertwee worked with during his tenure as the Doctor, none stood as highly in his estimation as Douglas Camfield. He gleefully recalls Camfield's no-nonsense approach to his work: "He was like Hitler, both in the studio and on location! He didn't let you argue with him. It was simply a case of 'Pertwee...' 'Sir?' 'Up that cooling tower, now.' 'Yes Sir.' And up you went."

Such vivid recollections, while unquestionably true, are strange in this instance, considering that Camfield was unable to undertake much of the physical directing of 'Inferno' (see page "54-08"). Stunt Arranger Terry Walsh, who worked on this story, elaborates:

"Douglas was a superbly fit man. In fact he was probably the fittest director I've ever worked with. He was actually training for the Territorial SAS up on Snowdon when the BBC offered him the job of a director. But he did have a heart condition. Every so often, quite unpredictably, it would flutter; one moment he'd be talking to you quite normally, the next minute he'd be flat on the floor."

It was a severe recurrence of this condition that put Camfield into hospital for a protracted period during the early stages of production on this story, and prevented him from taking any further part in it. Fortunately, he had made such meticulous plans that when Barry Letts took over the remainder of the location shooting, the bulk of the studio sessions and all post-production editing/dubbing work, there was very little for him to do other than to follow the 'blueprints'. This was the principal reason why Letts insisted that Camfield alone should take the on-screen credit as Director.

There was, however, nothing at all unusual in the thorough and comprehensive planning Camfield had done for this story; his pre-production work was always set up and undertaken with near-military precision, as Nicholas Courtney recalls: "He ought to have played the Brigadier, not me. Whenever you worked with Douggie you always found him surrounded by his maps, his charts, his schedules...you name it. He'd have every shot worked out long before even the camera crews had set up. Even during lunch breaks you'd often find him pacing up and down the location area, working out shots, looking for camera angles, etc."

Reproduced at Figure 1 on page "54-10" is the two page introduction to the exhaustive, thrity-eight page Film Diary prepared by Douglas Camfield and Production Assistant Chris D'Oyly-John for 'Inferno', in which the Director explains some unusual restrictions with regard to the location on which the story's exteriors were to be shot. (For a full explanation of film scheduling, see page "50-09".) At Figure 2 is Camfield's schedule for the entire production.

Barry Letts had approached Camfield to handle this serial because he realised that its apocalyptic nature would appeal to him. What had started out as a tentative four part story treatment eventually evolved into a seven part epic that would either (a) end the season with a bang, or (b) end 'Doctor Who' itself with a bang. Due to some indecision about the series' future in 1969 (see 'Season 6 Special' release) the seventh season had been given the go ahead by the BBC only because there was felt to be nothing suitable to take its place. When Terrance Dicks was asked hurriedly to assemble stories for this season, it was pointed out to him (as it was, later, to Barry Letts also) that if the show failed to meet the mark in its revamped form, this could well be the final chapter in its history.

By the end of the Corporation's 1969/1970 financial year, the matter had still not been entirely resolved. No-one was talking about cancellation, but neither had approval to continue been formally announced. Hence the drive to make 'Inferno' an absolute blockbuster to leave people with strong memories of the show.

As with Malcolm Hulke, Don Houghton was known to Terrance Dicks as a good 'soap' writer who could deliver lucid scripts on a tight deadline. Inviting him to tender a story idea, Dicks suggested that he might like to base it around a drilling operation of some kind. Seeking inspiration, Houghton read a report in a science journal about a project to drill a bore hole deeper than had ever been attempted before, to learn more about the composition of the Earth's crust: the 'Mole Hole Project'. Houghton liked this idea and submitted a 'Doctor Who' variation on the theme, under the title 'The Mo-Hole Project'. Incorporated in this treatment were the Primords, the green slime and a volcanic eruption at the story's climax.

The story outline had been expanded into a breakdown before Barry Letts decided it should be extended to seven episodes. Reportedly it was Letts himself who ventured the idea of the parallel world and the volcanic eruption leading ultimately to the destruction of the whole planet as a means to extending the script. This Houghton took away and returned as 'Project Inferno' a few weeks later.

With production now fully under his control and within his scope of planning, Barry Letts decided to use 'Project Inferno' (subsequently shortened to its eventual title, 'Inferno') as the try-out for his new 'two a fortnight' turnaround schedule (see 'Doctor Who and the Silurians', Serial "BBB", page "52-09"). Under this arrangement episodes one and two would be recorded back-to-back in two one-and-a-half hour sessions each Thursday and Friday. Two weeks on, episodes three and four would be similarly shot, then episodes five and six another fortnight later, and finally episode seven one week after that (see Figure 2). The results of this would be more planning time, more time for the actors to learn their scripts, an easier facility to shoot film between recordings, more rehearsal time and more time to construct and erect the sets.

By the time recording finished at the end of May 1970, Shaun Sutton had called Barry Letts into his office and told him the good news that 'Doctor Who's future was secure, at least for the time being. Ratings were well up on the previous season and were edging towards the eight million mark. Moreover, the series was acting as an effective hook to grab viewers for the whole of Saturday evening - always judged as the night of the week on both channels.

Jon Pertwee, too, was proving extremely popular with the general public. In contrast to his predecessor in the role of the Doctor, Pertwee sought publicity at every turn, eagerly accepting the many offers to open fêtes, shops and events which were pouring into the Production Office. As he was permitted to drive 'Bessie', the series found it had its own travelling roadshow in Jon Pertwee - a confirmed 'workaholic' who filled in time between his 'Doctor Who' engagements by doing further seasons of 'The Navy Lark' for BBC Radio 2.

The last episode of 'Inferno' brought to an end the shortest season to date, just twenty-five weeks of uninterrupted Saturday viewing. The revised format gave the regular cast and team time for lengthy holidays before work began anew in the autumn. 'Doctor Who' would return on 2nd. January 1971 with the first part of 'Terror of the Autons'.

Between 31st March and 3rd April we shall be filming at Messrs. BERRY WIGGINS of Rochester, oil refiners and manufacturers of bitumen.

Because of the extreme fire hazard, this firm enforces the most stringent fire regulations. In fact, any employee found smoking on the premises is dismissed without question.

We have secured permission to film on this excellent location, subject to the unconditional understanding that smoking is absolutely forbidden in any circumstances - except in our allocated vehicle area.

The Management have made it clear that if any member of this production unit is found smoking within the plant area, filming permission will be revoked immediately, and the whole unit will be ordered to leave the location forthwith.

I DO NOT have to stress what a tragedy this would be for the serial bearing in mind the amount of filming involved.

I would urge that all smoking materials, including matches, are left behind in transport to avoid any risk of forgetfulness.

Apples, sweets and chewing gum will be available from the two Sues, as a comfort for habitual smokers!

We must have 100% co-operation in this matter. We cannot afford a moment's thoughtlessness.

YOU HAVE BEEN WARNED

As you will see from the location filming script and schedule we have a monumental amount to shoot in the time available - a daily average of 40-45 set-ups over a 4-day period.

If we are to complete our filming to standard, the whole operation must go like clockwork.

I must ask your fullest and most professional co-operation in carrying through our schedule.

To be blunt - no woolly thinking, no late risings, no incomprehension, no going to the wrong location etc. etc. - in fact, no hang-ups of any kind please.

We have worked out a very detailed schedule. From it you will see exactly what, when and how we will shoot. Please study the schedule carefully and work out exactly what your contribution is.

If you have any problems or are in doubt about anything at all - CONTACT ME NOW.

Contact me while there is time to sort things out and time for consultation. DO NOT WAIT UNTIL WE GET ON LOCATION.

I am continually available either at the office - 743 8000, Ext. 2225/7 or at home -

Once filming starts, we must go like the clappers.

Good luck.

Doug Camfield

Figure 1

Figure 2

"DR. WHO" (DDD)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
22 March OFF	23 March A.M. Planning Meeting Ep. 1 + 2	24 March	25 March	26 March	27 March GOOD FRIDAY	28 March OFF
29 March OFF	30 March EASTER MONDAY	31 March	1 April Filming	2 April on location Film Editing	3 April	4 April OFF
5 April OFF	6 April Filming - Stage 2, Ealing	7 April	8 April	9 April DUBBING 1900-2150 Theatre Y	10 April DUBBING 1900-2150 Theatre X	11 April OFF
12 April OFF	13 April O/Rehearsal 10.30-5.30 Ep. 1 + 2 Read-thru + Block	14 April O/Rehearsal 10.30-5.30 Ep. 1 + 2 Block and work scenes	15 April O/Rehearsal 10.30-5.30 Ep. 1 + 2 Work scenes	16 April O/Rehearsal 10.30-5.30 Ep. 1 + 2 Work scenes	17 April O/Rehearsal 10.30-5.30 Ep. 1 + 2 Work scenes 1 day DUB	18 April OFF
19 April OFF	20 April O/Rehearsal 10.30-5.30 Work scenes P.M. Tech. run + Planning M. Eps. 3 + 4	21 April O/Rehearsal 10.30-5.30 Work scenes P.M. Producers Run + Ep.3/4 read thru	22 April O/Rehearsal 10.30-5.30 Work scenes	23 April TC3 - Cam. Reh. Ep. 1 + 2 13.30-2200	24 April TC3 - Cam. Reh/ RECORD 1030-2230 Ep. 1 + 2	25 April OFF

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
26 April OFF	27 April O/Rehearsal 1030-5.30 Ep. 3 + 4 Block scenes VT EDIT: Ep. 1 1100-1830	28 April O/Rehearsal 1030-530 Ep. 3 + 4 Block scenes VT EDIT: Ep. 2 1100-1830	29 April O/Rehearsal 10.30-5.30 Ep. 3 + 4 Work scenes	30 April O/Rehearsal 10.30-5.30 Ep. 3 + 4 Work scenes	1 May O/Rehearsal 10.30-5.30 Ep. 3 + 4 Work scenes + run	2 May OFF
3 May OFF	4 May O/Rehearsal 10.30-5.30 AM: Scenes PM. Technical Run (5/4) + Planning meeting (5/6)	5 May O/Rehearsal 1030-5.30 A.M. Scenes P.M. Producers Run + Read thru (Ep. 5/6)	6 May O/Rehearsal 1030-5.30 Scenes	7 May TC3 : Camera Reh. 1130-2200	8 May TC3 : Cam. Reh./ RECORD 1030-2230 Ep. 3 + 4	9 May OFF
10 May OFF	11 May O/rehearsal 1030-5.30 Ep. 5 + 6 Block scenes VT EDIT: Ep. 3 1100-1830	12 May O/Rehearsal 1030-5.30 Block scenes VT EDIT: Ep. 4 1100-1830	13 May O/Rehearsal 1030-5.30 Work Scenes	14 May O/Rehearsal 1030-5.30 Work scenes	15 May O/Rehearsal 1030-5.30 Work scenes + Run	16 May OFF
17 May OFF	18 May O/Rehearsal 1030-5.30 AM: Scenes PM: Tech. runs (5 + 6) + Planning Meeting (7)	19 May O/Rehearsal 1030-5.30 AM: Scenes PM: Producers Run + Read thru Ep. 7	20 May O/Rehearsal 1030-5.30 Scenes	21 May TC3 : Ep. 5 Cam. Reh/ RECORD 1100-2200	22 May TC3 : Ep. 6 Cam. Reh/ RECORD 1100-2200	23 May OFF
24 May VT EDIT Ep. 5 + 6 1100-2130	25 May WHIT MONDAY Block Ep. 7 O/Rehearsal 10.30-5.30	26 May O/Rehearsal 10.30-5.30 Work scenes	27 May O/Rehearsal AM: Technical run PM: Work scenes	28 May O/Rehearsal 10.30-5.30 AM: Producers run PM: Scenes	29 May TC3 : Ep. 7 Cam.reh/ RECORD 1030-2200	30 May OFF VT EDIT Ep. 6 + 7 1100-2130 31 May

TECHNICAL OBSERVATIONS

Jeremy Bentham

Location filming for 'Inferno' took the 'Doctor Who' unit down to Hoo, near Strood off the River Medway in Kent. Permission had been granted for them to film at the premises of Berry Wiggins & Co Ltd - an oil refining and bitumen manufacturing plant. The nature of this plant meant that strict precautions had to be taken against the risk of fire (see Figure 1, page "54-10"). The team were even instructed not to wear shoes containing studs or steel caps/heels that might increase the risk of sparks. So stringent were the regulations that the guns issued to actors playing soldiers and RSF sentries were all dummy, fibre-glass props (M1 rifles for the UNIT soldiers and Russian carbines for the RSF sentries) in place of the usual armoury-supplied weapons firing blanks. Most location sequences of guns firing thus had post-dubbed sound effects. Even the dustbin the Doctor hid in, 'Ali Baba'-style, was a specially made prop with no bottom.

The HAVOC team arranged and choreographed all of the extensive stunt sequences featured in this story, including the spectacular fall made by Private Wyatt in episode two, which gained an entry in the record books as the highest stunt fall ever done in Britain. Although the part of Wyatt was being played by stuntman Derek Ware, his colleague Roy Scammell stood in for him for this shot. Despite the height of the fall Scammell emerged unhurt, which is more than could be said of fellow stuntman Alan Chuntz. Playing an RSF sentry, Chuntz needed hospital treatment after Jon Pertwee accidentally struck him in 'Bessie' during filming of the chase in episode three.

Further filmed material was shot on Stage TFS2 at Ealing, including all model footage of the drill-head belching smoke and slime and the complex on fire and exploding. The main live action sequence done at Ealing was of the Doctor, plus TARDIS console, in the void between the two parallel worlds (which for the sake of convenience were referred to as Warp I and Warp II respectively throughout production). To achieve the effect of the Doctor being 'pulled apart' by the dimensional forces, the reflections of fairground-type distorting mirrors were shot and edited together. Also done on film were the dematerialisation shots of the Doctor, TARDIS console and 'Bessie' inserted into episode two. It would have been impractical to have attempted this effect in the electronic studio via the standard 'rollback and mix' technique as this would have meant moving 'Bessie' around the cramped confines of the studio floor. Problems of space were more acute than usual on this story because of the big compound set (control room and drill-head) occupying most of the studio floor. Because of this set's size the number of sets permitted per episode was only five (not including 'flats' - one wall only sets).

This story featured the last use of a specially recorded opening title sequence following the standard graphics. 'Contemporary Films' supplied some edited stock footage of volcanic eruptions (ironically the same pieces used in the Barry Letts-directed 'The Enemy of the World' (Serial "PP")) over which were faded up and focussed the story title, episode number and author credit slides.

Also notable was the absence of any specially composed incidental music, again the last time this would occur in 'Doctor Who'. Not greatly enamoured of Dudley Simpson's style of composition, Douglas Camfield opted for mood effects rather than music. Among the 'music concrete' material supplied from library stock was a lengthy extract from 'The Delian Mode', used initially in the first episode for the Doctor's entrapment in the void. This passage of electronic music was composed by Delia Derbyshire (who had been responsible for arranging Ron Grainer's 'Doctor Who' theme in 1963) and realised at Brian Hodgson's privately owned 'Electrophon' studios in West London.

Blue screened CSO supplied all the exterior backgrounds visible beyond the doors of the Doctor's hut, including the stock footage of lava seen at the end of episode six.

'Inferno' was the last story to feature the original TARDIS console, as designed by Peter Brachaki. This had sustained considerable damage and become increasingly unreliable as time had gone by, and Barry Letts decided to budget for its replacement.

A silver-paper covered drum revolving on a vertical axis was used to indicate a shift in the action from one parallel world to the other. Shot in close-up and slightly out of focus, the drum was made to revolve right to left when changing scenes to 'our' Earth, and left to right when moving into the parallel world.

The work of the Make-Up Department featured heavily in this story. Aside from supplying different wigs for Caroline John in her two personalities and a scar for the clean-shaven Brigade-Leader (Nicholas Courtney for once not having to wear his moustache make-up), Marion Richards also had to supervise the Primords.

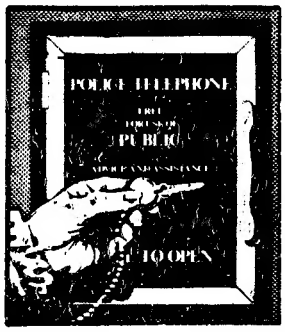
The full Primords were complex creations of dental appliances, coarse-hair wigs, facial make-up and humped-back fittings. Less extreme make-up, with greater emphasis on skin colouring, was used for the 'half stage' creatures. For the voices a 'Wobulator' device was used to turn the actor's growls into gutteral gurglings.

Two full transformations were planned; Platoon Under-Leader Benton's in episode five and Stahlman's in episode seven. Both were to have been shot on film, as it would have been too time-consuming to have recorded them in the electronic studio. Stahlman's transformation was never done, however, as actor Olaf Pooley refused to submit to the multiple stages of make-up work involved.

A minor production error in this story was that the wig used for Section-Leader Shaw in the studio recording sessions was slightly different to the one used on location. Another oddity was that the Costume Department put a double 'n' in Stahlman's name as seen on the name-plate of his radiation suit in the parallel world, despite the fact that it was spelt with only one 'n' on both the script and the closing credits to the televised episodes. It is uncertain, however, whether this was a mistake or whether it was intended to show another slight difference between 'our' world and that in the parallel universe. A small in-joke featured in the story was that the Republic's President, as pictured on the 'Big Brother'-type posters seen in the parallel world, was none other than Visual Effects Head, Jack Kine.

Extra scenes were recorded on May 6th of the cast in 'our Earth' dress. These were then used as 'VT inserts' for episodes three, four and six, the recording sessions for which saw the cast in their parallel world costumes. No scenes in 'our' Earth were needed for episode five, save for the interior shots in Sir Keith's car which were recorded during the episode five/six slot on a 'flat' set.

Shortly before 'Inferno' was transmitted, Barry Letts decided to edit out a scene in which a radio broadcast is heard telling of the disasters. The Newsreader was played by Jon Pertwee, heavily disguising his voice, but Letts felt that he was too recognisable. The scene was, however, retained in oversees prints of the story.



PRODUCTION CREDITS

Stephen James Walker

SERIAL "DDD" — COLOUR

PART 1	Duration 23' 21"	9th. May 1970
PART 2	Duration 22' 04"	16th. May 1970
PART 3	Duration 24' 34"	23rd. May 1970
PART 4	Duration 24' 57"	30th. May 1970
PART 5	Duration 23' 42"	6th. June 1970
PART 6	Duration 23' 32"	13th. June 1970
PART 7	Duration 24' 33"	20th. June 1970

CAST

STARRING:

Doctor Who.....Jon Pertwee
Liz Shaw/Section-Leader Elizabeth Shaw
Caroline John
Brigadier/Brigade-Leader Lethbridge-Stewart
Nicholas Courtney

FEATURING:

Harry Slocum.....Walter Randall
Sir Keith Gold.....Christopher Benjamin
Professor Eric Stahlman/Stahlmann.....Olaf Pooley
Sergent/Platoon Under-Leader Benton.....John Levene
Greg Sutton.....Derek Newark
Petra Williams.....Sheila Dunn
Private Wyatt.....Derek Ware

WITH:

John Bromley.....Ian Fairbairn
Private Latimer.....David Simeon
Technicians.....Sheila Knight, Patricia Matthews
Alan Clements, Keith Norrish
Richard Cooper, Harry Tierney
Richard Lawrence, Richard King
Robert Birmingham, Corinne Skiiner
Joan Harsant, Valerie Bland
June Grey, Derek Hunt
Michael Earl, Norton Clarke
Bertie Green, Keith Ashley
Colin James, Natalia Lindley
Marcelle Elliot, Cy Town
Ronald Gough, Barry Ashton
Judith Pollard, Steve Tierney
Sue Patterson, Alistair Baine
RSF Sentry.....Roy Scammell
Soldiers.....Terry Walsh, Roy Street
Royston Farrell, Nick Hobbs
Les Conrad, Alan Chuntz
Ian Elliott, Marc Boyle
Billy Horrigan
Primords.....Dave Carter, Pat Gorman
Philip Ryan, Peter Thompson
Walter Henry
Patterson.....Keith James
Loudspeaker Voice.....Ian Fairbairn

TECHNICAL CREDITS

Production Assistant.....Chris D'Oyly-John
Assistant Floor Manager.....Sue Hedden
Assistant.....Sue Upton
Costumes.....Christine Rawlins
Costume Assistant.....Jean Ellis
Make-up.....Marion Richards
Make-up Assistants.....Irene Wells
Sue Duckworth, Judy Cain
Action.....HAVOC
Visual Effects.....Len Hutton
Floor Assistant.....Frank Mullan
Technical Manager 1.....John Green
Technical Manager 2.....Ray Hider, Lance Wood
Sound.....John Staple
Grams.....Tony Philpott, Gerry Borrows
Vision Mixer.....John Gorman
Crews.....9, 10
Film Cameraman.....Fred Hamilton
Assistant.....Hugh Miles
Film Sound Recordist.....Graham Hare
Assistant.....Jack Curtis
Film Editor.....Martyn Day
Designer.....Jeremy Davies
Script Editor.....Terrance Dicks
Producer.....Barry Letts

DIRECTORS:

DOUGLAS CAMFIELD

BARRY LETTS

BBCtv 1970

"'Pompous, self-opinionated idiot', I believe you said, Doctor."

The Doctor grinned, sheepishly. Perhaps he had been a little rude to Lethbridge-Stewart. But then he had expected to be several galaxies away by now, whereas the TARDIS console had in fact deposited him just a few seconds forward in time and a few hundred yards due East in space - on the rubbish tip. Confound the thing! Smiling, he patted the Brigaider on the shoulder. "Yes, well, we don't want to bear a grudge for a few hasty words, do we? No, not after all the years that we've worked together. Now come along, my dear fellow. Put on a smile..." And, continuing his stream of ingratiating chatter, he put his arm around the Brigadier's shoulders and steered him towards the door of the hut. Liz watched the two men go, shaking her head in near disbelief. Scarcely, she thought, could there have been a more ill-matched pair. And she couldn't help but laugh.